

Ballin' the Jack

N/70

Words by JIM BURRIS

Music by CHRIS SMITH



EDWARD B. MARKS MUSIC CORPORATION

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MADE IN
U.S.A.

Ballin' The Jack

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Moderato

Vamp. *p*

G

Folks in Geor - gia's
It's being done at

A7 D7 Eb C7 F7

'bout to go in-sane Since that new dance down in Georgia came,
all the Ca-bar-ets, All so - cie - ty now has got the craze,

G $\flat$ 7 Eb7

I'm the on - ly per - son who's to blame I'm the par - ty in - tro - duced it
 It's the best dance done in mo - dern days That is why I rave a - bout it

D D7 G A7 D7 Eb7

there, so! Give me cre - dit to know a thing or two Give me cre - dit
 so, Play some good Rag, that will make you prance Old folks, young folks

C7 F7 G $\flat$ 7

for spring - ing something new I will show this lit - tle dance to you
 all try to do the dance, Join right in now while you got the chance

E $\flat$ 7 D F7

When I do you'll say that it's a bear.
 Once a - gain the steps to you I'll show.

G7
Chorus. (*not too fast.*)

First you put your two knees close up tight,— Then you

p-f

This system contains the first two measures of the chorus. The vocal line is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). Measure 1 includes a piano (*p*) to forte (*f*) dynamic marking. The lyrics are 'First you put your two knees close up tight,— Then you'.

sway 'em to the left, then you sway 'em to the right,

This system contains measures 3 and 4. The vocal line continues with 'sway 'em to the left, then you sway 'em to the right,'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Step a - round the floor kind of nice and light,— Then you

This system contains measures 5 and 6. The vocal line continues with 'Step a - round the floor kind of nice and light,— Then you'. The piano accompaniment continues with a steady bass line and a moving right hand.

twis' a - round and twis' a - round with all — your might,—

Bb D7 Ebdim D7

This system contains the final two measures of the chorus. The vocal line ends with 'twis' a - round and twis' a - round with all — your might,—'. The piano accompaniment concludes with a final chord. Chord symbols Bb, D7, Ebdim, and D7 are written above the staff.

G7

Stretch your lov - in' arms straight out in space— Then you

C7

do the Ea - gle Rock with sty - le and grace— Swing your

Gb7 Bb F#dim Gm G7 Cm G Cm Cm7 (b5)

foot way 'round then bring it back,— Now that's what I call

F7 Bb F7 Bb

1 "Ball - in' the Jack," 2 "Ball-in' the Jack,"

SEVEN DECADES OF HITS FROM MARKS MUSIC

EST. 1894
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A HOT TIME IN THE OLD TOWN
TODAY
SWEET ROSIE O'GRADY
TAKE BACK YOUR GOLD
IN THE BAGGAGE COACH AHEAD
MY MOTHER WAS A LADY
STORY OF THE ROSE (Heart Of My
Heart)
TWO LITTLE GIRLS IN BLUE
MY SWEETHEART'S THE MAN IN THE
MOON
WHERE DID YOU GET THAT HAT?
EVERYBODY WORKS BUT FATHER

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GLOW WORM
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IDA, SWEET AS APPLE CIDER
MY GAL SAL
NOBODY
WALTZ ME AROUND AGAIN, WILLIE
UNDER THE BAMBOO TREE
OH DIDN'T HE RAMBLE
IT'S DELIGHTFUL TO BE MARRIED



MAKE ROOM FOR JAZZ (1910-1920)

BALLIN' THE JACK
ORIGINAL DIXIELAND ONE-STEP
JAZZ ME BLUES
BY HECK
SARI WALTZ
BLUES MY NAUGHTY SWEETIE GIVES TO ME
ROLL THEM ROLY-BOLY EYES
SHIM-ME-SHA-WABBLE
KING'S SERENADE
TISHOMINGO BLUES



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THE RUMBA SHAKES THE WORLD (1930-1940)

PEANUT VENDOR
WHAT A DIFFERENCE A DAY MADE
POINCIANA
YOURS
SAY 'SI SI'
MY SHAWL
MARTA
MAMA INEZ
JUNGLE DRUMS
TANGO OF ROSES



THEY STILL WERE DANCING (1940-1950)

THE BREEZE AND I
PAPER DOLL
AMAPOLA
THERE'LL BE SOME CHANGES MADE
EL RANCHO GRANDE
MIAMI BEACH RUMBA
PLAY FIDDLE PLAY
A GAY RANCHERO
LILLI MARLENE
NIGHTINGALE
STRANGE FRUIT



THE BEAT'S THE THING (1950-1960)

TELL LAURA I LOVE HER
JEALOUS OF YOU
THE BANANA BOAT SONG
LOLLIPOP
CINDY, OH CINDY
THE GLOW WORM (Mercer Version)
GOD BLESS THE CHILD
DUNGAREE DOLL
WONDERFUL, WONDERFUL
PORT AU PRINCE
PIEL CANELA

G7
Chorus. (not too fast.)

First you put your two knees close up tight, — Then you

sway 'em to the left, then you sway 'em to the right,

Step a - round the floor kind of nice and light, — Then you

twis' a - round and twis' a - round with all — your might, —

G7

Stretch your lov - in' arms straight out in space— Then you

C7

do the Ea - gle Rock with sty - le and grace— Swing your

G $\flat$ 7 B $\flat$ F $\sharp$ dim Gm G7 Cm G Cm Cm7 ($\flat$ 5)

foot way 'round then bring it back, Now that's what I call

F7 B $\flat$ F7 B $\flat$

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